

FLORIDA

WINTER 2003

History & the Arts

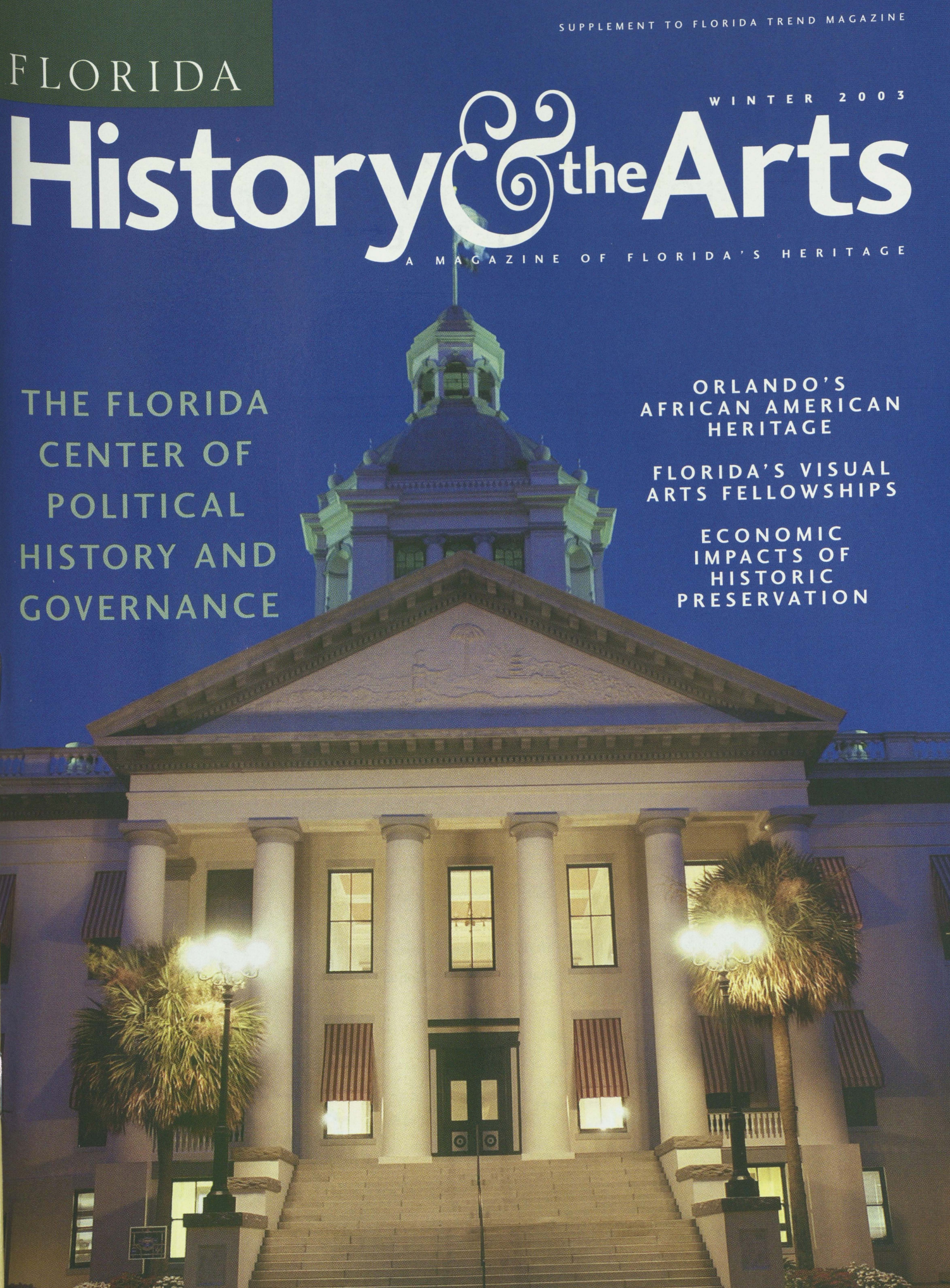
A MAGAZINE OF FLORIDA'S HERITAGE

THE FLORIDA
CENTER OF
POLITICAL
HISTORY AND
GOVERNANCE

ORLANDO'S
AFRICAN AMERICAN
HERITAGE

FLORIDA'S VISUAL
ARTS FELLOWSHIPS

ECONOMIC
IMPACTS OF
HISTORIC
PRESERVATION



HONORING THE PAST — INSPIRING THE FUTURE

At the beginning of the 21st century many challenges face our diverse and rapidly growing state. In this issue, we look at how support for Florida's cultural and historical resources contributes to the richness of our communities, enhances our quality of life, and makes Florida a better place for us, and future generations, to live and prosper.

Florida's cultural and historical resources stimulate state and local economies, contribute to the revitalization of our communities, provide educational opportunities for Florida schoolchildren, and, by attracting heritage and cultural tourists, contribute to the state's number one industry, tourism.

Findings released in *The Economic Impacts of Historic Preservation in Florida* quantify the value of the state's investment in historic preservation. *Economic Impacts* represents Florida's first comprehensive effort to examine the value of maintaining and renovating historic properties and sites and legislatively funded grants in-aid to private and public projects. This report documents impressive annualized evidence of the benefits generated by over 20 years of private-public investment to preserve and restore historic properties.

Florida's Visual Arts Fellowship Program celebrates its 25th anniversary with an exhibit that will travel statewide commemorating the contributions of Florida's artists and cultural institutions.

As we celebrate Black History Month in February, we take a look at the history of Orlando's African American community, revealing the many historical and cultural institutions that tell the story of challenges faced and contributions made to the growth and development of Central Florida.

The newly dedicated Florida Center of Political History and Governance in the Old Capitol confirms once again Florida's leadership role in historic preservation. In the state's restored 1902 Capitol building, a new interactive exhibit brings to life the story of Florida's unique people and her governmental leaders. Today's modern interpretive technology tells the story of centuries of diversity, housed within the Old Capitol, which has become an icon for Floridians and all who visit.

Please join me in celebrating the success of Florida's efforts to preserve its heritage and promote the creativity and talents that create a better Florida for generations to come.



RAY STANFARD

A handwritten signature in black ink that reads "Jim Smith".

Jim Smith
Secretary of State

CONTENTS

WINTER

VOLUME 11, NUMBER 1

FEATURES

6 THE FLORIDA CENTER OF POLITICAL HISTORY AND GOVERNANCE

The Old Capitol, Florida's traditional center of state government, welcomes visitors as the new Florida Center of Political History and Governance.

12 THE BENEFITS OF HISTORIC PRESERVATION

A new study reveals that historic preservation efforts generate Florida tourism dollars, state and local taxes, create jobs, and improve property values.

By Timothy McLendon and JoAnn Klein

16 FLORIDA'S VISUAL ARTS FELLOWSHIPS

For 25 years, Florida Visual Arts Fellowships have encouraged state artists. An anniversary exhibition travels statewide to celebrate the program.

By Erin Long

22 ORLANDO'S AFRICAN AMERICAN COMMUNITY

Behind modern Orlando's brilliant scenery lies a vibrant African American heritage.

By Kerri L. Post

DEPARTMENTS

INSIDE
FRONT
COVER

FOCUS ON

2 FLORIDA IN MY VIEW

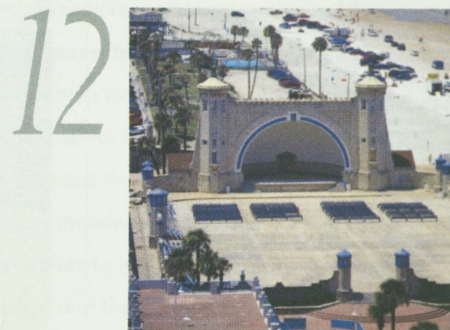
3 NEWS & NOTES

24 MIXED MEDIA

26 ART IN UNFAMILIAR PLACES

27 CALENDAR

29 ON A ROAD LESS TRAVELED





FLORIDA

History & the Arts

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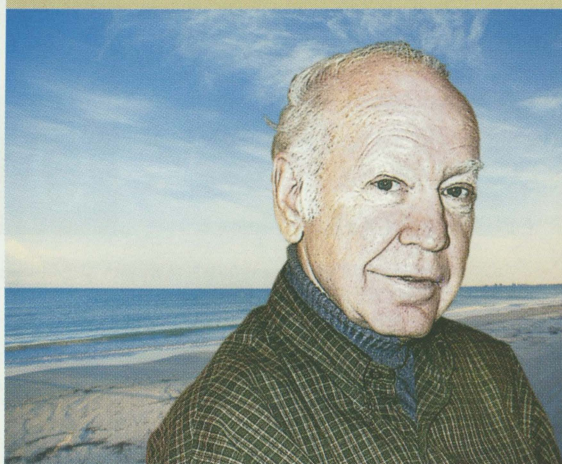
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FLORIDA
IN MY VIEW

■ JESSE EARLE BOWDEN ■

Growing up rural in Smalltown West Florida, I inherited a sense of community and family continuity and an appreciation of the exciting episodes of early Florida history that shaped the fast-changing, heavily populated state of the 21st century. And during 44 years as a newspaper editor in Pensacola, I often wrote in columns, stories and in 10 books, remembrances of the strong values gained as the son of a country store merchant in the lush redland plateau between the Apalachicola and Chipola rivers.



chant in the lush redland plateau between the Apalachicola and Chipola rivers.

This Altha dirt-road upbringing in the 1930s and '40s was far different from peninsula Florida or the many other Floridas that shape the identity of the Sunshine State. Yet amazingly throughout Smalltown West Florida—Marianna, Blountstown, Chipley, Quincy and in Pensacola and Panama City—there is a now a refreshing appreciation for heritage and historic preservation, for rescuing old traditional streetscapes

and reclaiming the traditional fabric and cultural stability of the fast-fleeting past.

I've encouraged this community rescue effort, seeing in Florida's historic preservation movement a culturally rich method for urban and smalltown economic revitalization. I fought to establish Gulf Islands National Seashore in the public interest of saving Pensacola harbor beaches from the onrushing clamor for wall-to-wall high-rises and off-limits privacy signs and for landmarks as a part of a natural treasure for all America. And as one of the pioneers of Pensacola's historic preservation movement, I've watched four old crumbling neighborhoods reenergized with commerce and residential vitality subsequently become a cultural marketplace of museums and architectural landmarks that are now a tourist destination.

We writers dwell on metaphor, analogy, searching the past, knowing the past will remain with us and enrich the future. And Florida history is not a chain of events that was, but a seamless continuity of events that is. Preserving Florida history is woven into the need for saving the natural environment, exalting a communal sense of the cultural arts and making our towns, crossroads and large urban populations livable places.

Fortunately I found these values growing up as a barefooted, shirttail boy on the unpaved streets of Altha, a small place beside the road between the rivers.

JESSE EARLE BOWDEN, editor emeritus of the *Pensacola News Journal*, has written 10 West Florida books. He was *News Journal* editor-in-chief for 31 years during a 44-year career as editor and editorial cartoonist with the newspaper. Known as the father of Gulf Islands National Seashore, Bowden pioneered the Historic Pensacola Preservation Board as chairman for 20 years. In 2002, Bowden received the Department of State's Mary Call Darby Collins Award for his lifetime dedication and voluntary efforts for Florida historic preservation. A native of Altha, Bowden has taught writing courses as a University of West Florida faculty associate for the last 20 years.

NEWS & NOTES

BROWARD COUNTY HOME TO AFRICAN-AMERICAN
RESEARCH LIBRARY AND CULTURAL CENTER

Building Bridges and Beyond

While the recently opened African-American Research Library and Cultural Center in Broward County provides a full range of general library services to the immediate community, it also serves students and scholars as home to a significant collection of resources and special collections encompassing African, African-American and Caribbean heritages, cultures and histories.

"Conceptually, I view this library as a bridge," says Broward County Library Director Samuel F. Morrison. "It is a symbol of hope—a bridge across time and cultures, and an introduction to a world in which knowledge is the true power."

The 60,000-square-foot state-of-the-art facility stands in the heart of Broward's historically African-American community and fea-

tures a 300-seat auditorium, 5,000 square feet of gallery space, computer lab and multimedia resources, lifelong learning and literacy programs, a small business center and genealogical research training. It is the third library of its kind in the nation, joining the distinguished Schomburg Center for Research in Black Culture in New York and the Auburn Avenue Research Library in Atlanta.

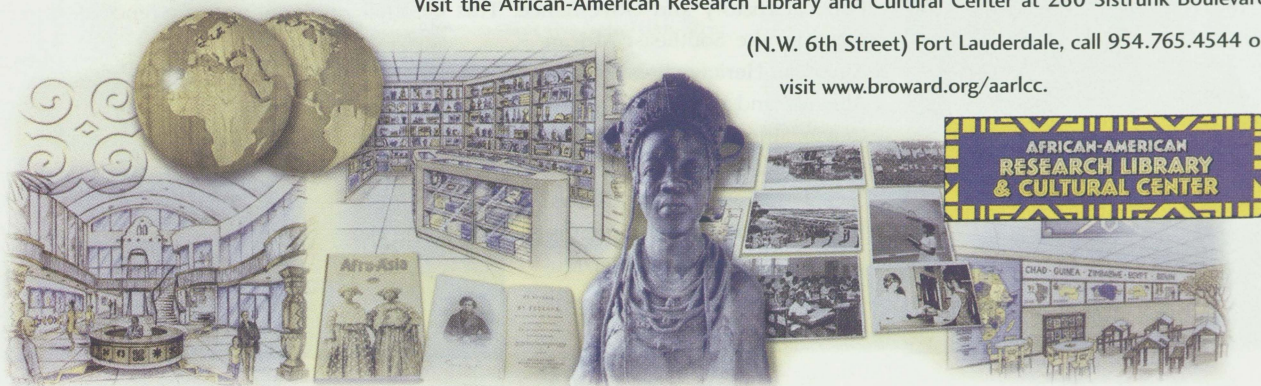
Collections representing the African civilization from antiquity to the present allow visitors to explore the history, culture, accomplishments and struggles of the African peoples. Materials include oral histories, collections and artifacts from around the world.

"The special collections offer historical lessons through tangible materials to everyone who visits the AARLCC," says Morrison.

"These pieces provide glimpses into the hearts and minds of people who have made a difference in the lives of not only people of color and African culture, but people of many colors and cultures."

Special collections include: the Alex Haley Collection, Hewitt Haitian Art Collection, Fisk University Collection, Council of Elders Collection—more than 100 videotaped oral history interviews of Broward County pioneers, Charles Mills Phonograph Collection, Sixto Campano Sheet Music Collection, Kitty Oliver Oral History Collection and many more.

Visit the African-American Research Library and Cultural Center at 260 Sistrunk Boulevard (N.W. 6th Street) Fort Lauderdale, call 954.765.4544 or visit www.broward.org/aarlcc.



NEWS & NOTES

DEFUNIAK SPRINGS

Chautauqua Festival

The quiet and quaint Victorian town of DeFuniak Springs in Northwest Florida will host the Chautauqua Assembly, February 20 through 23. Over 100 events, classes and workshops bring artisans, authors, thespians and scholars from across the country for the revival of the

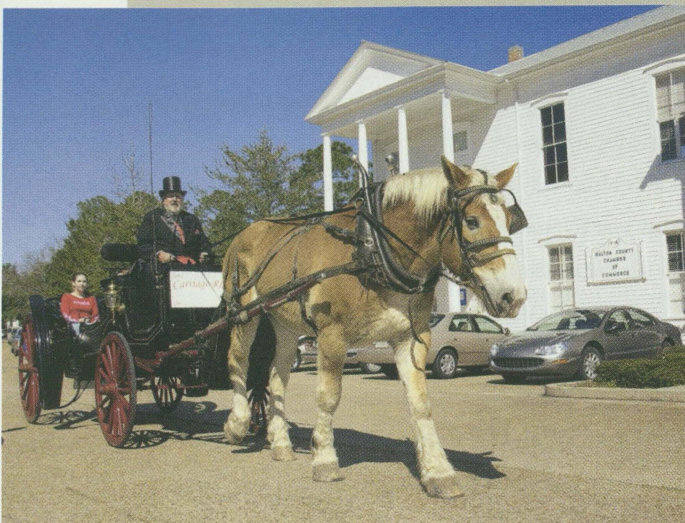
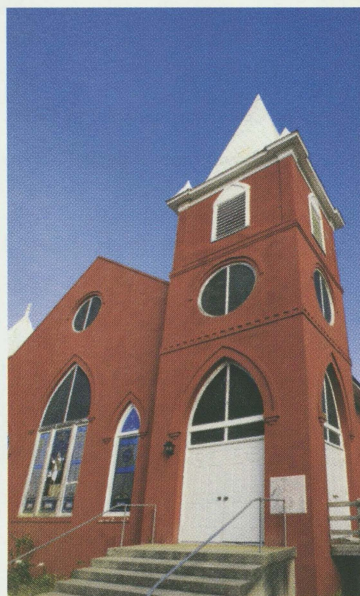
Chautauqua, or "winter Assembly in the Land of summer." The Chautauqua

originated in 1884, bringing the rich and famous of its time to DeFuniak for a nine-week session.

Today's Chautauqua Assembly offers lectures and performances, tours of DeFuniak's historic district, an elegant Victorian tea, and a fine arts and heritage arts show and sale featuring white oak basketry, bobbin lace making, chair caning, pottery and soap making. The Northwest Florida Philharmonic Strings perform Saturday evening, February 22. Many programs and events are free. For details, call 1.800.822.6877 or visit www.chautauqua-assembly.org.

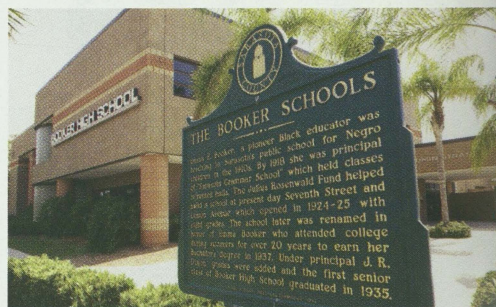


MANUEL M. CHAVEZ/MC PHOTO

AFRICAN AMERICAN PLACES...
A LEGACY TO MAINTAIN

JOHN G. RILEY CENTER/MUSEUM

The Fifth Annual Southeast African American Heritage Preservation Conference meets in Tallahassee February 26 to March 2. Conference activities include workshops on funding opportunities, heritage promotion, the National Register nomination process, legislative and Congressional issues affecting museums and cultural organizations, and land conservation issues and strategies for preserving African American places. Local tours include visits to the Old Lake Hall School, Tall Timbers Jones Tenant-Cottage Restoration Project, Jones Hall School and the Florida Center of Political History and Governance. This biennial preservation conference is organized by the Southeast African American Heritage Preservation Alliance and the John G. Riley Center/Museum, and sponsored by the Florida African American Heritage Preservation Alliance Network. For registration information call the Riley Center/Museum at 850.681.7881, or visit www.rileymuseum.org.



JOHN G. RILEY CENTER/MUSEUM

Pelican Island— Celebrating a Century of Conservation

America's Wildlife Refuge System began in 1903 when President Theodore Roosevelt signed an Executive Order requiring a small five-acre shell- and-mangrove-covered island in Florida's Indian River be forever protected as a "preserve and breeding ground for native birds." What is now the National Wildlife Refuge System includes more than 530 refuges and thousands of waterfowl production areas, spanning nearly 94 million acres across



U.S. FISH & WILDLIFE SERVICE (USFWS)



WENDELL METZEN

the United States and its territories.

March 14 through 16, Pelican Island will be the focus of the nationwide Centennial Celebration of the founding of the National Wildlife Refuge System. The celebration's theme, "One Man Made A Difference," recognizes the role of Sebastian resident Paul Kroegel who led efforts to protect Pelican Island birds from feather hunters and egg collectors. Credited with convincing President Roosevelt of the need to protect the pelicans and other birds on the island, Kroegel was hired to become America's first federal wildlife warden shortly after Pelican Island was declared a National Wildlife Refuge in 1903. In 1963 the island was designated a National Historic Landmark, the first National Wildlife Refuge so designated.

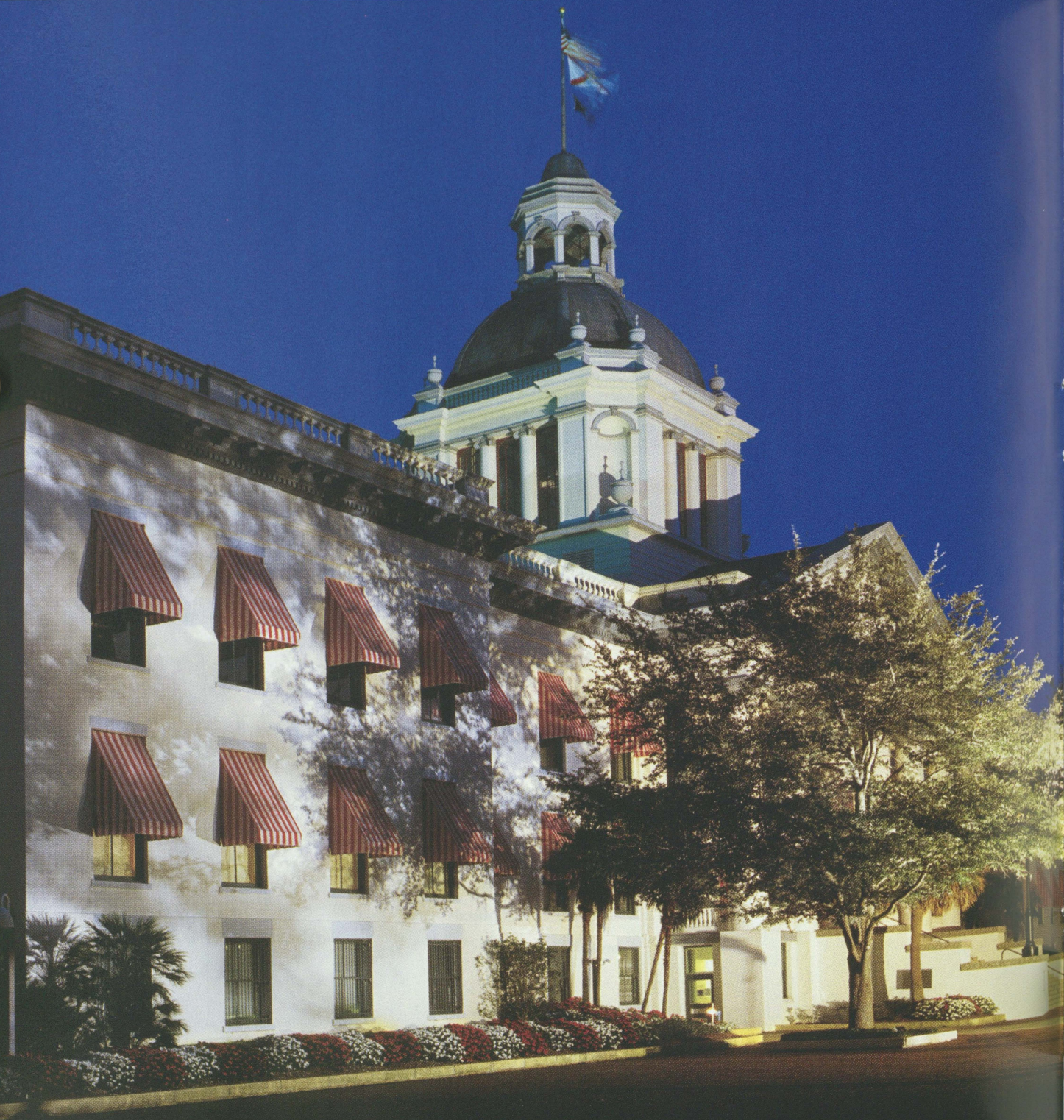


Dedication of a "Centennial Trail" will mark the grand opening of a new facility and observation tower, located between the Atlantic Ocean and the Indian River Lagoon on North Jungle Trail. Pelican Island can also be viewed from tour boats and canoe and kayak expeditions.

For more information, contact the Sebastian River Area Chamber of Commerce at 772.589.5969, the Indian River County Chamber at 772.567.3491 or visit <http://pelicanisland.fws.gov/>.



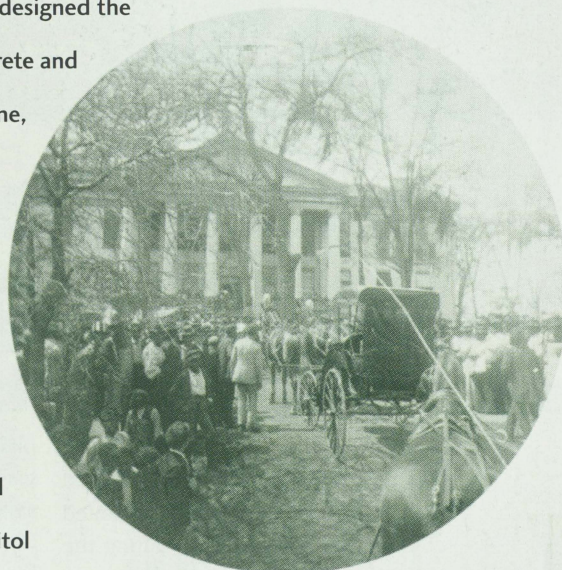
SEAT OF GO CENTER



VERNMENT, OF HISTORY

PHOTOGRAPHY BY RAY STANYARD • HISTORICAL IMAGE FLORIDA STATE ARCHIVES

Since 1845, the Old Capitol has symbolized Florida state government. Restored to its 1902 appearance, the Old Capitol stands as an icon at the center of Florida's Capitol complex, the modern-day nerve-center of Sunshine State government. Under the 1902 dome, political history and tradition come alive in a permanent new exhibit, the Florida Center of Political History and Governance. ¶ Exhibit panels, interactive audio-visuals and the restored 1902 Governor's office and chambers of the House of Representatives, Senate, Supreme Court offer a journey through the definitive stories of representative government in Florida. More than 250 artifacts in 21 rooms invite visitors to trace the evolution of Florida government from Territorial days (1821-1845) to the present. ¶ The 1845 Greek Revival Old Capitol was the third to house Florida government. In 1839, the governor was a presidential appointee. Territorial Governor Richard Keith Call requested and received \$20,000 in Congressional funds to construct a "public building." The Florida Territorial Legislature authorized construction of a new Capitol. Cary W. Butt, architect with the firm of Charles Dakin and Brother in Mobile, Alabama, designed the structure. ¶ Butt designed a three-story brick building covered with concrete and entered through a six-columned portico on the second floor. Richard A. Shine, an elected member of the Territorial Legislature and Tallahassee City Council, oversaw construction. Shine modified Butt's plans by substituting the Ionic columns with Doric. In 1841, depleted construction funds forced both houses of the Legislature to convene in the southern wing of the building because the northern wing lacked a roof. As Florida neared the requirements of statehood in 1844, Congress appropriated an additional \$20,000 for completion. Butt's architectural design stood the test of time, serving as the functional and aesthetic heart of the Capitol through 157 years of expansion, modernization and restoration.



President McKinley's party arrives from the railroad depot, at the east side of the Capitol, March 24, 1899.

THE OLD CAPITOL WELCOMES VISITORS AS THE NEW
FLORIDA CENTER OF POLITICAL HISTORY AND GOVERNANCE.



RESTORED TO ITS 1902 ARCHITECTURE, THE OLD CAPITOL STANDS AS AN ICON AT THE CENTER OF FLORIDA'S CAPITOL COMPLEX, THE MODERN-DAY NERVE-CENTER OF SUNSHINE STATE GOVERNMENT.

Florida was admitted to the Union on March 3, 1845, entering as a slave state paired by Congressional requirements with Iowa, a free state. The first official ceremony at the Capitol on June 25, 1845, was the inauguration of William D. Moseley, Florida's first governor elected by the voting populace.

The building's appearance changed frequently. The exterior was painted white, then off-white, and during the Civil War, sandstone red. In 1891 a new roof and cupola were added. In 1902, 33-year-old Frank Pierce Milburn, an Arkansas native, one of the nation's most prominent architects, was commissioned for renovation and expansion funded by a legislative

appropriation of \$75,000. Retaining much of the original woodwork, Milburn enclosed 24 fireplaces, installed a steam radiator system, added indoor plumbing and covered the 1845 plasterwork. New east and west porticoes featured tympana representing the state seal.

Under a neo-Classical dome, Milburn placed a multicolored interior stained-glass dome. Electricity was new and available only from private sources six hours a day. Milburn installed brass light fixtures featuring both electric bulbs and gas lamps in order to illuminate the governmental workday. The renovated Capitol was dedicated December 10, 1902.

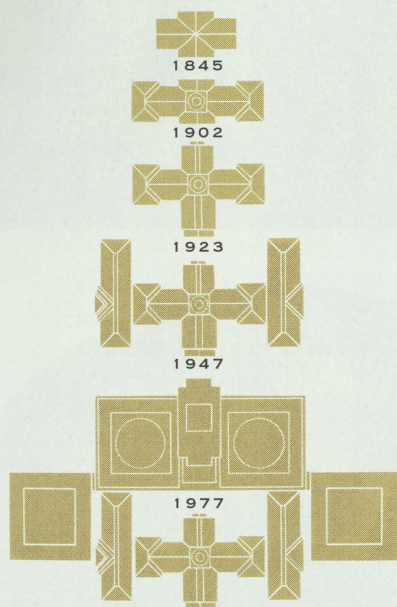
In 1913, the State Supreme Court relocated to a new courthouse, but by 1923, the overcrowded Capitol was ex-

panded by two more wings added to the east and west elevations. On the north and south sides, further expansion took place in 1936 and 1947.

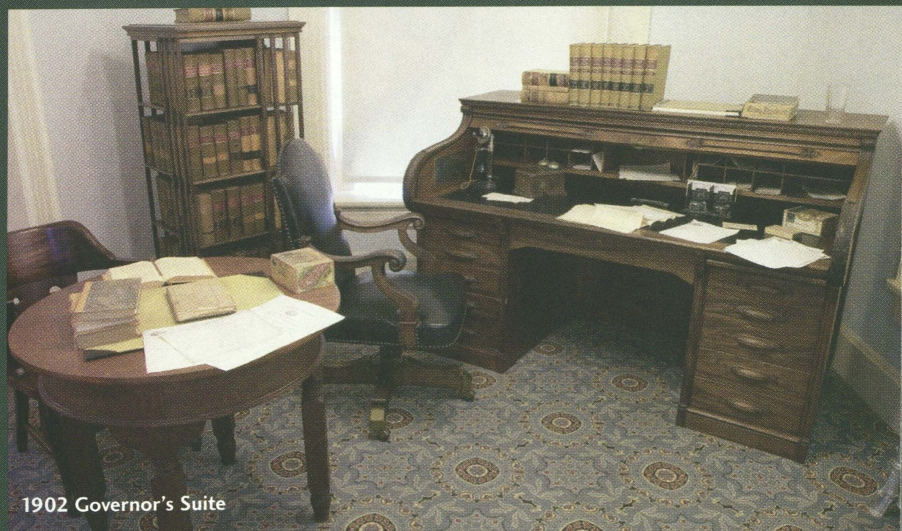
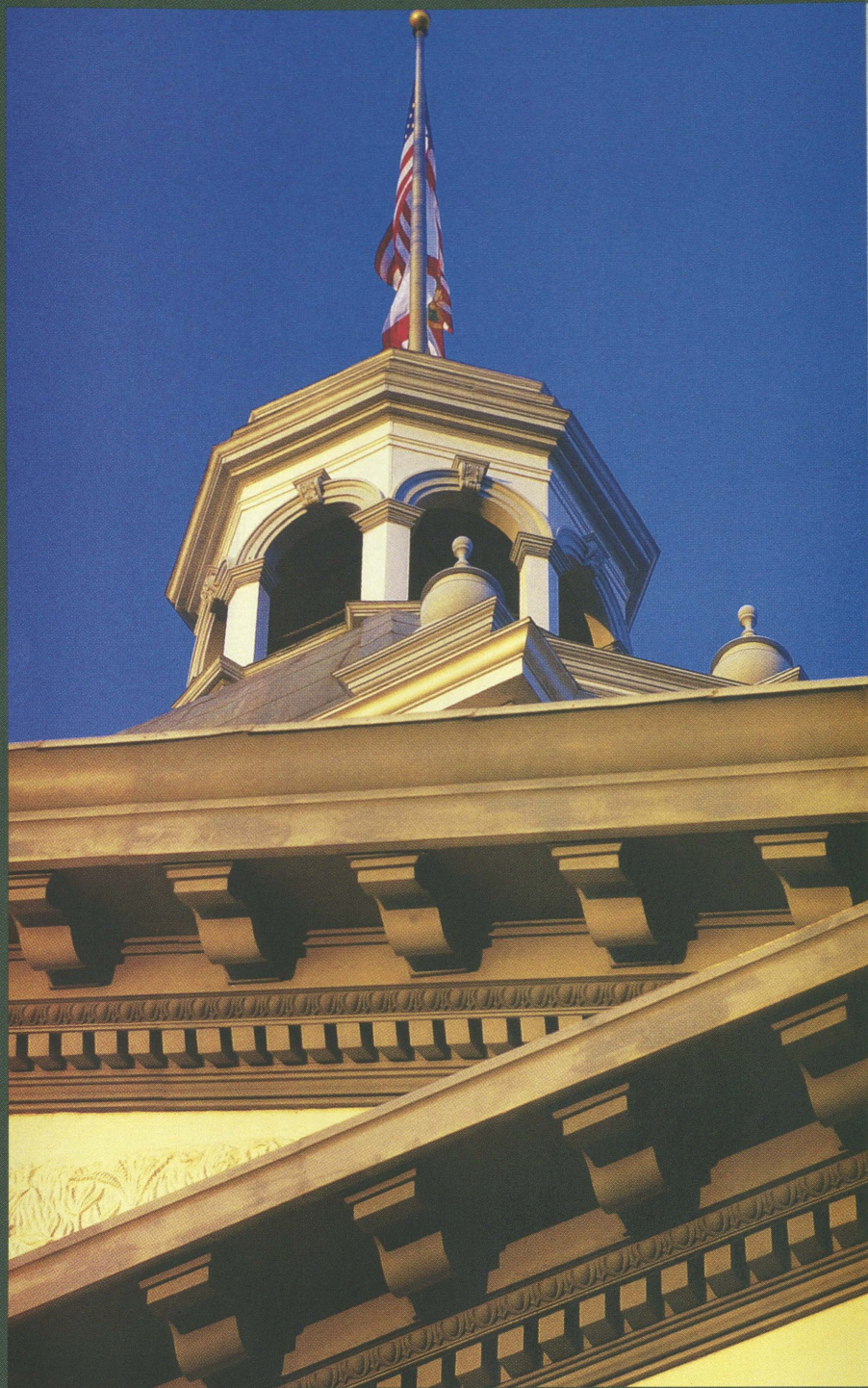
Supreme Court Justice Harold Sebring chaired a 1950s commission recommending the construction of a new Capitol. A design by New York architect Edward Durrell Stone in association with the Jacksonville architectural firm of Reynolds, Smith and Hills was approved in 1972 by the Governor, Cabinet and Legislature. Lying within the footprint of the new Capitol complex, the fate of the Old Capitol was uncertain. The Governor, Speaker of the House, and other legislators argued that the Old Capitol would detract from the new, and was too costly. The design

featured a reflecting pool where the Old Capitol stood. Demolition seemed certain as the east façade of the new Capitol rose only a few inches from the old.

Meanwhile, the 1972 legislative endorsement of the new Capitol stipulated a delay of any decision regarding the fate of the Old Capitol. With demolition imminent, Senate President Jerry Thompson sued Governor Askew and the Cabinet. When the Florida Supreme Court ruled the building could not be destroyed without legislative approval, Secretary of State Bruce Smathers (1975-1978) helped lead a petition drive to convince legislators to save the Old Capitol. Smathers refused to evacuate the Secretary of State's office in the Old Capitol and was evicted when Insurance Commissioner Bill Gunter declared the Old Capitol a firetrap. In 1976, Governor Askew and the Cabinet instructed Stone to propose several options. Each of four Old Capitol restoration alternatives involved some demolition. More than a year of consideration and a "Save the Old Capitol" movement encouraged Askew, Smathers and legislative leaders to arrive at a resolution.



Five roof-top views show the successive growth of Florida's Capitol. Note how the 1845 Capitol structure remained as the core of all later additions through 1977 when the "New Capitol" was completed.



1902 Governor's Suite



1902 Senate Chamber



THE 1845 ARCHITECTURAL
DESIGN OF CARY W. BUTT
STOOD THE TEST OF TIME,
SERVING AS THE
FUNCTIONAL AND
AESTHETIC HEART OF THE
CAPITOL THROUGH 157
YEARS OF EXPANSION,
MODERNIZATION AND
RESTORATION.





In May 1978, the Legislature authorized restoration of the Old Capitol to its 1902 appearance, influenced in part by the addition that year of Milburn's classic dome and cupola and the inclusive housing then of all three branches of government. An appropriation of \$7 million funded the project. Under the supervision of the Department of General Services and the Department of State, intense research accompanied selective demolition of the post-1902 wings and interiors. Based on documentation and architectural study, restoration moved forward. Features included the rotunda and staircase, light gray wainscoting, powder blue walls, terra cotta ceilings, battleship gray linoleum floors, and the surprising red-and-white-striped awnings. The Supreme Court, Senate and House chambers and the Governor's office emerged in their turn-of-the-century configuration. On September 19, 1982, the Old Capitol was officially rededicated. Four years later on April 17, the entire second floor opened as the Old Capitol Museum, including official gubernatorial portraits and state documents, and exhibits relating to state government, commerce, tourism.

Through the initial department budget request of Secretary of State Katherine Harris (1999-2002), the 1999 Legislature began appropriating funds for a new interactive, permanent museum

exhibit, "The Florida Center of Political History and Governance" at the Old Capitol. Secretary Harris named a statewide steering committee, inviting co-chairs, former Governors Reubin Askew and Bob Martinez, to recommend themes and content.

From 1999 to 2001 the Legislature appropriated, within the Department of State budget issues, funding for concept, design and fabrication. Throughout the fall, winter and spring of 2001 and 2002, Florida's leading historical authorities in the state's diverse culture and government volunteered to review scripts, visual images, and audio-visual productions. On November 18, 2002, on the west façade of the Old Capitol, Secretary of State Jim Smith (1987-1995, 2002) with steering committee co-chairs, former Governors Askew and Martinez, officially cut the ribbon opening the Florida Center of Political History and Governance.

The work of many hands over a period of decades resulted once again in Florida's leadership role in historic preservation. The new interactive exhibit brings to life the story of Florida's unique people and governmental leaders. Today's most modern interpretive technology tells the story of centuries of diversity, housed within the Old Capitol which has become an icon for Floridians and all who visit. ■

To Learn More

Entrance to the Florida Center of Political History and Governance is through the east portico facing Apalachee Parkway and Monroe Street in Tallahassee. The west portico plaza level entrance provides handicap access. The Center is open Monday to Friday, 9 a.m. to 4:30 p.m., Saturday, 10 a.m. to 4:30 p.m. and Sunday, Noon to 4:30 p.m. Admission is free. For more information or to schedule tours, call 850.487.1902. To purchase *Capitol: A Guide for Visitors*, a history and guidebook to the Capitol complex, or a bilingual guidebook to the Florida Center of Political History and Governance, contact Florida's History Shop at 850.245.6396 or visit www.flheritage.com/historyshop.

"WHAT YOU WILL SEE..."

THE FLORIDA CENTER OF POLITICAL HISTORY AND GOVERNANCE

FIRST FLOOR EXHIBITS

- Introduction Theater
- Newsmakers—the Florida Press
Record your report of the Governor's speech—an interactive experience
- 1902 Governor's Suite
- The Florida Governors
- The Executive Branch
- Florida's History Before 1885
- Great Floridians
- The 1902 Supreme Court Chambers
- The Civil Rights Movement
- One Person, One Vote
- The Right to An Attorney
- Election 2000
- Florida's Cabinet System
- Furnishing the Old Capitol

SECOND FLOOR EXHIBITS

- The Old Capitol Building
- Education
- Immigration
- The 1902 House of Representatives Chamber
Debate and vote—experience the legislative process
- We The People
- The 1902 Senate Chamber
- The Environment
- Tourism and Development

THE BENEFITS OF HISTORIC PR

BY TIMOTHY MCLENDON AND JOANN KLEIN

Historic preservation activities contribute some \$4.2 billion to Florida annually, according to a recently released report of the Florida Department of State. These impacts include the creation of jobs, generated income, increased gross state product and local tax collections, and increased in-state wealth. The study, a Congressionally funded grant through the Historic Preservation Fund, administered through the Department of the Interior, National Parks Service, was conducted by the Center for Governmental Responsibility at the University of Florida Levin College of Law and the Center for Urban Policy Research at Rutgers University, in cooperation with the Florida Trust for Historic Preservation, Inc. *Economic Impacts of Historic Preservation in Florida* represents Florida's first comprehensive effort to examine the value of maintaining and renovating historic properties and sites and legislatively funded grants-in-aid to private and public projects.

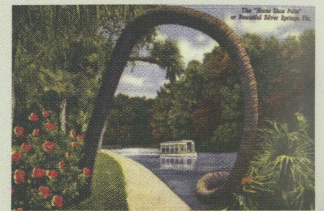
The study examines direct and multiplier effects from public and private investments in historic preservation throughout the state in activities such as the rehabilitation of all types of historic properties, heritage tourism, Florida Main Street Program investment, grants programs, tax incentives, and museum operation. The final report was prepared with input from 60 local government officials and individuals involved in historic preservation, representing more than 30 Florida communities.

The 34-page, full-color report features a chapter on the economic impacts of each of the following: historic rehabilitation; heritage tourism; the Florida Main Street program; historical museums, parks and sites; historic resources grants-in-aid program and rehabilitation tax incentives; and property values. Each chapter presents findings relating to the economic impact of the featured category of historic preservation. Graphs and charts interpret the findings.

The authors note that, "While the numbers found in this report are admittedly conservative, several conclusions can be made about the final results." Overall general findings are:

1. Historic preservation creates jobs in Florida. More than 123,000 jobs were generated in Florida from historic preservation activities during 2000, representing \$2.7 billion in income to Floridians. The major sectors of job creation include manufacturing, retail trade, services, and construction.

A significant portion of Florida's historic preservation involves the rehabilitation of older structures, allowing their continued contribution to Florida's communities and culture. Rehabilitation may be restoring a decaying older home in one of Florida's many residential historic districts or adaptive reuse projects that transform old industrial buildings into vibrant and exciting commercial and entertainment districts. The study



Silver Springs

St. Augustine



A NEW STUDY REVEALS THAT HISTORIC PRESERVATION EFFORTS GENERATE FLORIDA TOURISM
DOLLARS, STATE AND LOCAL TAXES, CREATE JOBS, AND IMPROVE PROPERTY VALUES.

ESERVATION



Edison-Ford Winter Estates, Ft. Myers



Top to bottom: Milton Main Street, Daytona Beach Main Street, Cedar Key



TOP: RAY STANWARD; CENTER: ERIC DUSENBERY; BOTTOM: VISIT FLORIDA

specifically found that in 2000, historic properties accounted for about 6.5% of rehabilitation of existing residential and nonresidential buildings in Florida.

State officials estimate that 60% to 70% of the cost of the typical historic rehabilitation project in Florida is expended on labor, usually benefiting local workers and their communities.

Receiving special focus for its innovative rehabilitation program was Jacksonville's Springfield Historic District. "The Springfield area is a long-term project for the city, combining government and private sector assistance in the district," the authors said. "City staff estimate that property values have doubled in the quadrants of the historic district that initiated rehabilitation."

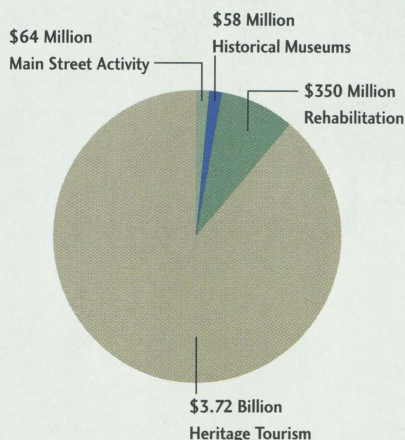
2. Historic preservation contributes to state and local taxes. More than \$657 million in state and local taxes were generated from spending on historic preservation activities during 2000. Additionally, taxes generated from historic preservation activities totaled \$1.25 billion.

3. Heritage tourism generates billions of dollars in local spending. More than \$3.7 billion was spent in Florida by tourists who visited historic sites. Tourists are lured by Florida's historic and archeological sites, historic museums, and state parks. There are more than 1,400 Florida listings in the National Register of Historic Places and more than 135,000 historic structures and archeological sites in the Florida Master Site File.

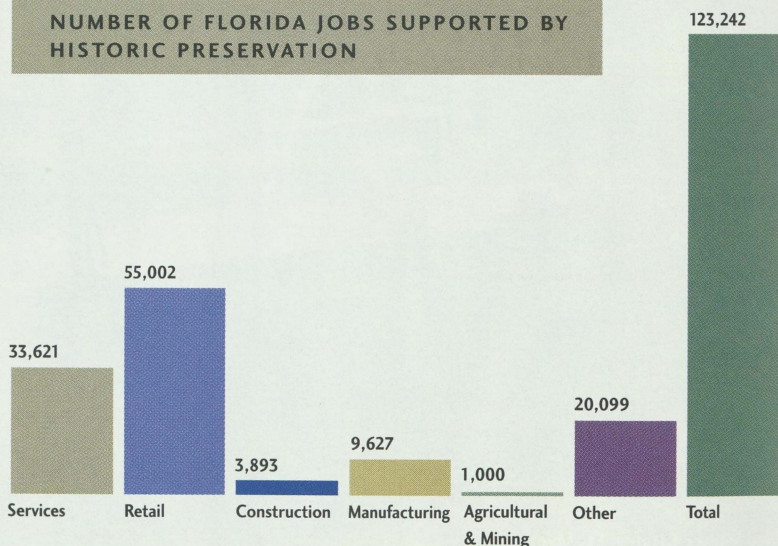
Florida is home to hundreds of attractions for tourists interested in history and historic sites. The report notes the abundance of hotels in communities such as Miami Beach and St. Petersburg and the long-standing historic tourist attractions such as Silver Springs, Parrot Jungle, Cypress Gardens, Marineland and Sunken Gardens — areas that attract thousands of visitors annually. In a survey released in March 2002, Visit Florida found that six in 10 respondents to their survey participated in some history-based activities while vacationing in Florida in the past year. With Florida's 71.5 million annual visitors during 2000, these figures represent a significant portion of the state's tourist trade.

The City of St. Augustine, the oldest continuously occupied city in the continental United States, hosts more than 3.5 million tourists annually. "The whole city is funded on tourism, and the tourism base is historic preservation," said David D. Birchim, Senior Planner for the City of St. Augustine. Key

HISTORIC PRESERVATION: DIRECT ECONOMIC BENEFITS



NUMBER OF FLORIDA JOBS SUPPORTED BY HISTORIC PRESERVATION



West, Pensacola, Mount Dora, and Ybor City are featured in the heritage tourism chapter of the report as communities which have especially benefited from heritage tourism.

Additionally, more than one-half of Florida's museums are historical, welcoming more than 9.7 million visitors last year, according to the Florida Association of Museums.

4. Historic grants create local wealth and jobs. Since 1983, state historic preservation grants have been awarded to projects in every Florida county, representing 2,751 projects and a state investment of \$212.1 million, which the Secretary of State's office estimates is more than doubled by leveraged public and private funds in these local communities.

Historic preservation grants assist in the restoration of historic structures, archaeological excavations and sites, and historic preservation education projects. The Florida Historical Resources Grants-in-Aid program generates economic effects from both historic rehabilitation (construction) and from the ongoing historic tourism it supports through renovation of Florida's historic resources.

Key West, Pensacola, and Miami Beach are featured in the chapter on grants and tax incentives. These three communities have used the grants-in-aid program to assist in restoring and revitalizing segments of their communities, including the Historic Pensacola Village, the Key West Custom House, and Miami Beach's famous Art Deco Historic Architectural District.

5. Main Street builds communities. Since the Florida Main Street Program began in 1985, 80 Florida communities have leveraged a state investment of \$4 million into partnerships between private investors and local governments. This investment has generated a total public/private investment in these communities of \$885.2 million, through August 2002, designated to improve the downtowns of these communities.

Florida's Main Street Program offers technical assistance for communities of 5,000 to 50,000 in population. The study spotlights Florida Main Street activities in Kissimmee, Auburndale, DeLand, Panama City, Hamilton County, Homestead, and Fort Pierce.

6. Historic preservation maintains property values in Florida. In an examination of the assessed values of mainly residential property in 18 historic districts and 25 comparable nonhistoric neighborhoods in large- and medium-sized cities throughout Florida, there was no case where historic district designation depressed the property values. In fact, in at least 15 cases, property in historic districts appreciated greater than in comparable, targeted nonhistoric neighborhoods.

Historic districts and comparison neighborhoods studied were located in Jacksonville, Gainesville, Ocala, Tampa, St. Petersburg, Lakeland, West Palm Beach, and Lake Worth.

Researchers collected property appraiser information for more than 20,000 parcels in these eight cities for the years 1992, 1997, and 2001. They reviewed changes in assessed property values in the selected historic districts and comparison neighborhoods. The review compared property of a similar character, measuring percentage changes from 1992-1997, 1997-2001, and 1992-2001. ■

Timothy McLendon is Staff Attorney and JoAnn Klein is Development Director at The Center for Governmental Responsibility, University of Florida Levin College of Law, Gainesville.



Top to bottom: Kissimmee/Old Town, Pensacola historic district, Hyde Park National Register District, Miami Beach Art Deco National Register District



To Learn More

The full-color, 34-page report, *Economic Impacts of Historic Preservation in Florida* is available in PDF format on the Division of Historical Resources Web site at www.flheritage.com or by request from Mary Rowley, Historic Preservation Planner, Bureau of Historic Preservation at 800.847.7278.

TOP TO BOTTOM: VISIT FLORIDA, DIVISION OF HISTORICAL RESOURCES, VISIT FLORIDA

BY ERIN LONG • IMAGES COURTESY OF FELLOWSHIP ARTISTS

FLORIDA VISUAL ART



Anna Tomczak, *Candle Bouquet*, 20" x 24", Polacolor image transfer

ARTS FELLOWSHIPS

25TH ANNIVERSARY EXHIBITION



Jill Cannady, *Trouble With Paradise*, triptych, 10" x 23", Wax, powdered graphite, watercolor on panel

CONTRIBUTING ARTISTS
COME FROM ALL POINTS
OF FLORIDA AND
REPRESENT THE FINEST
CONTEMPORARY
ARTISTS LIVING AND
WORKING IN THE STATE
TODAY.

showcasing the talents of Florida's leading visual artists, the *Florida Visual Arts Fellowships: 25th Anniversary Exhibition* marks the significant anniversary of the Florida Individual Artists Fellowship Program. The anniversary exhibition will travel coast-to-coast, from Miami to Pensacola, throughout 2003, displaying the extraordinary talent and range of diversity of these state-recognized visual artists. Contributing artists come from all points of Florida and represent the finest contemporary artists living and working in the state today.

The Individual Artist Fellowship Program was created in 1976 by the Florida Department of State's Division of Cultural Affairs to recognize practicing, professional, creative artists, and support their work with monetary fellowship awards. The program supports artists of exceptional talent and demonstrated ability, with a stipend of \$5,000, allowing them to improve artistic skills and enhance their careers. Applicants must reside in Florida and be a "professional creative artist"—one who creates, on an ongoing basis, original works of art and pursues the creation of art as a means of livelihood, or for the highest level of professional recognition. Emerging and established artists compete annually for this highly coveted award. Applicants in a range of media—clay, drawing, fiber, glass, mixed media, painting, photography and sculpture—undergo a rigorous peer panel review. The program is extremely competitive with over 200 visual artists applying each year for only 15 awards.



Robert Thiele, *Untitled A-6 #136*, 4" x 3" x 3.5",
Oil, wood, laminated canvas



Susan Zukowsky,
Crossing,
21" x 18" x .25",
Mixed media collage



BY SUPPORTING
AND DEVELOPING
THESE VALUABLE
INDIVIDUAL
CULTURAL
RESOURCES,
FLORIDA BECOMES
TRULY A "STATE OF
THE ARTS."



Tim Curtis, *Perpetual Journey—Futility of Human Endeavor Series*,
2' x 10' x 12', Charred
wood, rock, salt stones

he Fellowship award allows these individuals to do what they do best—create. The stipend can help cover some of the additional costs involved in making art. Christine Federighi, a Fellowship artist from Miami says, "I was able to use the money for much needed public relations, like brochures and shipping costs—the kinds of things you need to help promote your career as an artist." To many artists, the "state seal of approval" is even more valuable than the stipend. The Fellowship award is something artists can use as leverage for other national and regional awards and competitions.

Artists represented in the anniversary exhibition are some of Florida's best. Many have received the Fellowship award throughout different stages in their careers. Some received the award as emerging artists, and others when their careers were more established. A few have received the Fellowship award during both stages of their careers. "When I got the award the first time," states Christine Federighi, "I was such a young artist and it was such an honor to be selected by a group of peers. Then, to receive it again, later in my career... it is still so rewarding to have your peers consider your work worthy."

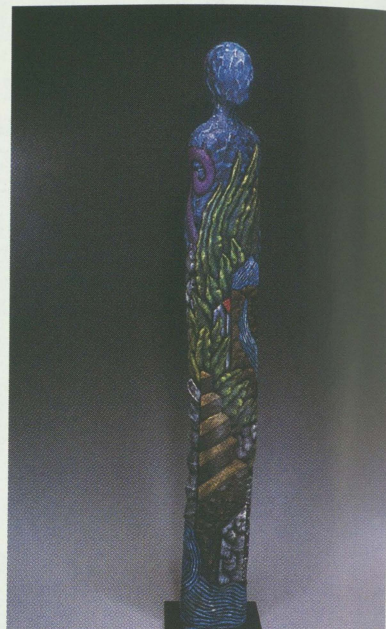
To celebrate the quality of the extraordinary artistic output in the state over the past quarter century, and the Individual Artist Fellowship program's contribution to Florida's cultural vitality, the Florida Art Museum Directors Association (FAMDA) organized the statewide exhibition to coincide with their own 25-year anniversary. FAMDA, a statewide collegiate of art museum directors, formed in 1976 as an informal fellowship. Now a leading Florida arts association, FAMDA represents the interests of Florida's top arts institutions and provides its membership with opportunities for exhibition and program exchanges. "As a service to the visual arts fellowship recipients, FAMDA began organizing the exhibition of their work on an annual basis several years ago," said Ken Rollins, FAMDA President and Executive Director of the Gulf Coast Museum of Art. "Doing a 25th Anniversary Exhibition seemed like a natural extension of what we were already doing and a way to celebrate the 25-year mark of FAMDA and the fellowship program."

Robert Sindelir, an independent curator, was hired to oversee the exhibition and select participating artists. After researching state records and archives, Sindelir compiled a list of 317 artists who received fellowships over the 25-year span. Locating 215, Sindelir received submissions from 149 previous fellowship recipients. Sindelir then selected 25 artists for inclusion in the anniversary show. Artists were chosen based on the national reputations they had when they received the fellowship, or that they have attained subsequent to the award.



Anna Tomczak, *On the Wing I*, 20" x 24", Polacolor image transfer

Christine Federighi,
River Wrap Down,
70" x 8" x 7", Ceramic



EXHIBITION
SCHEDULE

Through January 19
University of Miami
Lowe Art Museum
1301 Stanford Drive
Coral Gables

February 15 to April 13
Gulf Coast Museum of Art
12211 Walsingham Road
Largo

April 18 to May 24
Pensacola Museum of Art
407 South Jefferson Street
Pensacola

June 9 to July 29
City of Orlando
Terrace Gallery
400 South Orange Avenue
Orlando

August 9 to September 30
Vero Beach Museum of Art
3001 Riverside Park Drive
Vero Beach

October 11 to November 22
Naples Art Association, Inc.
The von Leibig Art Center
585 Park Street
Naples

December 16, 2003 to
January 18, 2004
Cummer Museum of Art
& Gardens
829 Riverside Avenue
Jacksonville

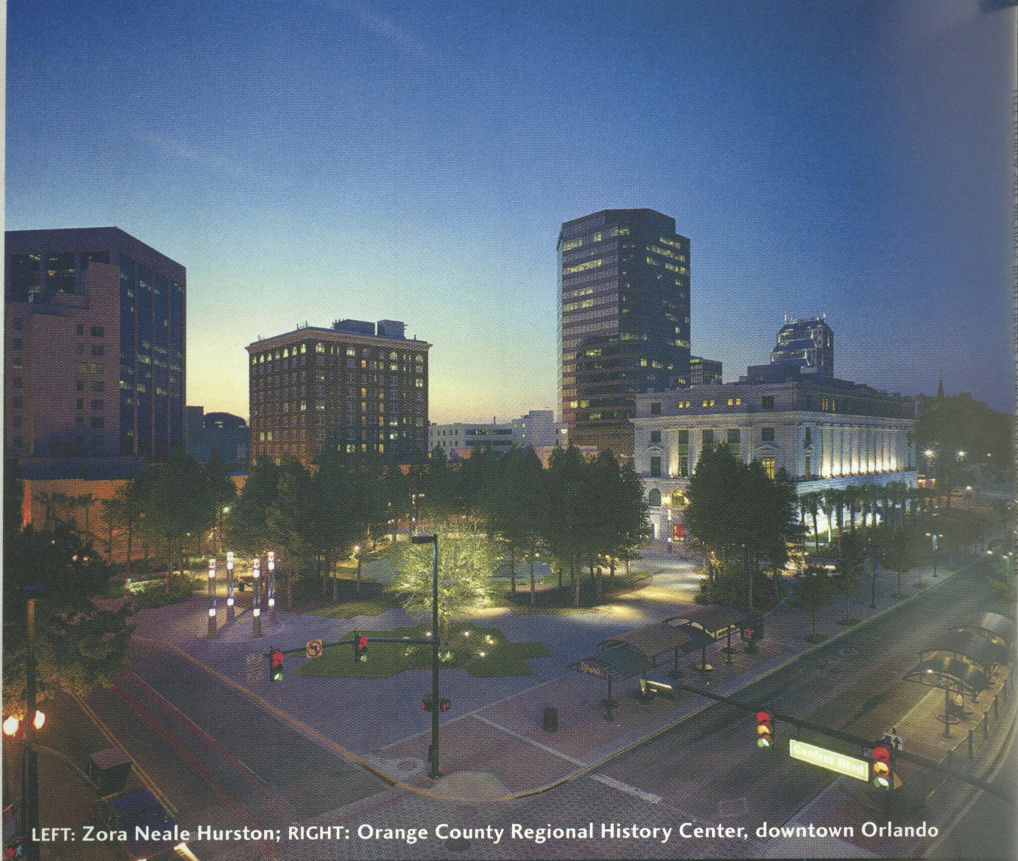
pening at the Lowe Museum in Miami, the exhibition will travel to seven different locations throughout the state. From manipulated photography to large three-dimensional works, the artists on display utilize a variety of artistic styles and mediums to explore a wide range of subject matter and contemporary issues. Viewers will be fascinated by the mixed-media installations of Cuban-born artist, María Brito, who has lived and worked in Miami since 1961. Brito has received international acclaim for her work and, in 1988, was commissioned to create a sculpture for the Olympic Sculpture Park in Seoul, Korea. Equally intriguing are Jill Cannady's bold figurative works created in her own unique style of realism, and Christine Federighi's compelling ceramic sculptures. An accomplished artist who has been working in clay for over three decades, Federighi creates ceramic vessels, humanlike in form, which are adorned in symbolic imagery. Anna Tomczak gives everyday objects new meanings through her manipulated photography. Using found objects such as winged insects, botanicals, and other collected treasures, she creates photo collages filled with visual metaphor. Other significant artists adding to this mix include Tim Curtis, Robert Thiele, Susan Zukowsky and others.

The 25th Florida Individual Artists Fellowship Exhibition celebrates the anniversary of this important program, and honors 25 of the most significant artists working in Florida today. Florida is fortunate that such talented artists call the state home. Attracting and keeping award-winning artists depends on a nurturing environment—one that cultivates creativity and rewards it. Through programs such as the Individual Artist Fellowship Program, the state plays an important role in supporting and developing these valuable individual cultural resources, making Florida a fertile ground for artistic expression—truly a “state of the arts.” ■

To Learn More

Contact Florida's Individual Artist Fellowship Program,
Florida Department of State, Division of Cultural Affairs,
1001 DeSoto Park Drive, Tallahassee, FL 32301. Call
850.487.2980 or visit www.dos.state.fl.us/dca.

María Brito,
Angler,
27" x 69" x 7",
Oil on wood,
celluclay, wire



LEFT: Zora Neale Hurston; RIGHT: Orange County Regional History Center, downtown Orlando

Yesterday and Today

CELEBRATING THE CONTRIBUTIONS OF ORLANDO'S AFRICAN AMERICAN COMMUNITY

BY KERRI L. POST

African Americans played a significant role in creating modern Florida. The story of perseverance and achievement weaves a rich, vibrant pattern through the tapestry of the state's history. The energy and depth of the African American experience can be found in museums, cultural centers, galleries, communities and churches throughout the state. Plan to spend some time on your next visit to Orlando discovering Central Florida's ethnically diverse heritage.

Concealed behind modern Orlando's brilliant natural and man-made scenery lies an equally vibrant past. The diverse ancestry of the Central Florida region contributed significantly to its transformation from once untamed wilderness into Florida's only major inland city. Today's Orlando thrives on a booming tourism- and citrus-based economy, while much of its past is reflected in the historic communities and contemporary cultural resources throughout the region.

Some of the first orange groves in Central Florida were sown by African Americans seeking refuge in the Spanish-owned Territory after escaping the early 19th-century slave

states. Although slavery existed for many, some escaped slaves enjoyed a productive co-existence with the Spanish and the region's Seminole Indians for decades, until the United States' acquisition of Florida in 1821 when slavery consumed their lives once again.

Freedom prevailed with the end of the Civil War in 1865. By 1884, Orange County's population was 1,162 white and 504 black. On August 18, 1887, 27 registered African American voters met and approved a proposal to incorporate the town of Eatonville, 10 miles north of Orlando. Eatonville, now a historic district listed in the National Register of Historic Places, became one of the first incorporated African-American towns in the United States. The strength and character of the Eatonville community found expression in the works and words of its most famous resident, Zora Neale Hurston. Decades after her death in 1960, Hurston is acclaimed worldwide as a writer, anthropologist, and folklorist, whose books and stories often reflect her life and times in Eatonville and Florida in the first half of the 20th century.

Each January, the Zora Neale Hurston Festival celebrates

Hurston's talent and memory, honoring her literary contributions to this historic community and the nation. The festival celebrates African-American culture through theatrical performances, educational programs and art exhibitions. Year-round, exhibits at the Zora Neale Hurston National Museum of Fine Arts in Eatonville feature the creative work of African-American artists. A self-guided walking tour brochure of Eatonville is available at the museum.

Orlando developed rapidly in the 20th century. The most popular hot spot in 1929, drawing famous performers from all areas of the country, was the South Street Casino, just



ORLANDO MUSEUM OF ART

The OMA African Art collection includes artifacts of ceremonial and utilitarian use as well as objects of personal adornment, including intricate beadwork, fabric, wooden figures, masks, metal works, carved ivory and ceramics.

south of the Callahan Neighborhood, one of west Orlando's earliest traditional African American neighborhoods. In 1929, the casino's owner and Orlando's first African-American physician, Dr. William Monroe Wells, constructed the Wells' Built Hotel next door to the casino to accommodate African American guests in segregated Florida. Many of the era's top entertainers stayed at the establishment, including Ray Charles, B.B. King, Cab Calloway, Ella Fitzgerald, Benny Carter and Duke Ellington. On February 4, 2002, the Wells' Built Hotel was listed in the National Register of Historic Places. Today the Wells' Built Museum of African American History and Culture showcases artifacts, turn-of-the-century decor and memorabilia.

The Orange County Regional History Center exhibit, *How Distant Seems Our Starting Place: The African-American Community in Central Florida*, explores the triumphs and

tragedies of African American history in the area. The exhibit title is derived from a poem by Jacksonville native and lyricist, James Weldon Johnson, celebrating the signing of the Emancipation Proclamation. *How Distant Seems Our Starting Place* conveys the important African and African-American figures in Florida history with artifacts that include a "white voter's" election ballot from 1939, a Ku Klux Klan uniform, and editions of the *Orlando Sentinel's* "Pink Sheets" covering African-American community news.

At the Orlando Museum of Art (OMA), the African Art Collection contains artifacts from several different regions of the African continent including works by the Zulu, Xhosa, Thembu, Ndebele, Himba and San of Southern Africa, the Yoruba, Baule and Dogon of Western Africa and several works from Cameroon. The OMA African Art collection includes artifacts of ceremonial and utilitarian use as well as objects of personal adornment, including intricate beadwork, fabric, wooden figures, masks, metal works, carved ivory and ceramics.

In the 21st century, Orlando's historic and cultural institutions and communities represent the scope of Florida's African American heritage and cultural diversity. While in Orlando or any part of the Sunshine State, plan time on your next trip to learn more about the depth and richness of the African American experience throughout Florida. ■



Kerri L. Post is V.P. of New Product Development for VISIT FLORIDA. The Orlando/Orange County Convention and Visitors Bureau contributed source material from the *Orlando African-American Travel Guide*.

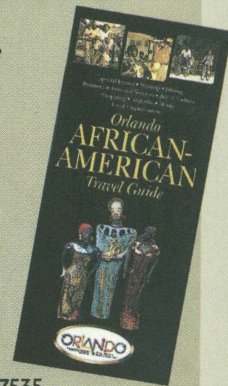
To Learn More

To receive a complimentary copy of the *Orlando African American Travel Guide* produced by the Orlando/Orange County Convention and Visitors Bureau, call 800.352.6244 or visit www.orlandoinfo.com. Browse the *Lift Ev'ry Voice* section, Central Florida Region, of *Culturally Florida* at www.CulturallyFLAUSA.com.

Call or visit the following:

- ORANGE COUNTY REGIONAL HISTORY CENTER, 407.836.8500, www.thehistorycenter.org.
- ORLANDO MUSEUM OF ART 407.896.4231, www.omart.org.
- WELLS' BUILT MUSEUM OF AFRICAN AMERICAN HISTORY AND CULTURE, 407.245.7535
- ZORA NEALE HURSTON NATIONAL MUSEUM OF FINE ARTS IN EATONVILLE, 407.647.3307

The Zora Neale Hurston Festival takes place January 23-26, 2003.

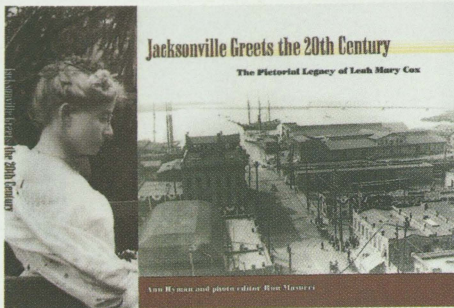


MIXED MEDIA

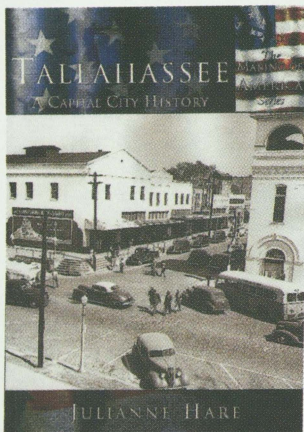
IN PRINT

A SAMPLING OF NEW FLORIDA TITLES

JACKSONVILLE GREETES THE 20TH CENTURY—THE PICTORIAL LEGACY OF LEAH MARY COX by Ann Hyman and photo editor Ron Masucci (*University Press of Florida*) showcases the images of an early photographer whose pictures of urban and rural landscapes capture an era. After moving from

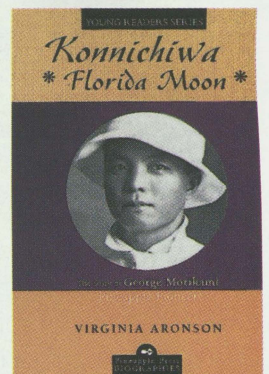
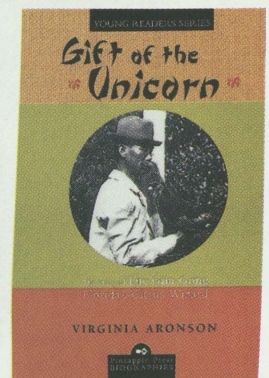
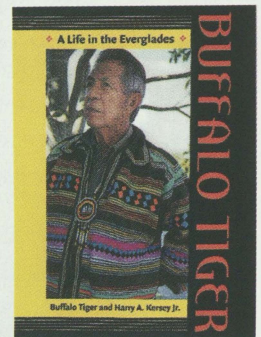


Tallahassee in 1888, Cox photographed Jacksonville during a Yellow Fever epidemic, the Spanish-American War, and the Great Fire of 1901. Her glass plates lay in a basement for nearly 50 years after her death. **TALLAHASSEE: A CAPITAL CITY HISTORY** by Julianne Hare (*Arcadia Publishing*) tells the story of the city's growth from a frontier community to a capital city known for its natural beauty, political drama and college football. The narrative, intermixed with vintage photographs, begins with the earliest Spanish explorers, ca. 1500 and ends with the 2000 presiden-



tial election. "People call me Buffalo Tiger..." begins the autobiography of a Miccosukee elder who has devoted his life to preserving the tribe's identity in the shadow of the better-known Seminoles, and in the face of Florida's spiraling growth. **BUFFALO TIGER: A LIFE IN THE EVERGLADES** (*University of Indiana Press*) co-authored with Harry A Kersey Jr., tells the story, through the eyes of an outspoken leader, of the struggle to protect the community's cultural and natural resources, and preserve an older way of life. Two children's books (*Pineapple Press*) by Boca Raton resident Virginia Aronson relate the stories of early Japanese and Chinese immigrants. **KONNICHIIWA FLORIDA MOON** is the story of Sukeji "George" Morikami who left Japan in the early 1900s and came to the Japanese community of Yamato near Boca

Raton. A prosperous pineapple farmer, his legacy is the 200-acre Morikami Museum and Park. **GIFT OF THE UNICORN** is a biography of Lue Gim Gong, "Florida's Citrus Wizard," who came to America in 1872, settled in DeLand, and developed world-famous species of citrus, including a super-hardy sweet orange and a perfumed grapefruit the size of a soccer ball.



ONLINE: ON LOCAL HISTORIC DISTRICTS

<http://www2.cr.nps.gov/workingonthepast/index.htm> is the National Park Service, Heritage Preservation Web site, *Working on the Past In Local Historic Districts*. The site is designed to provide historic property owners, members of district commissions, community officials, design professionals, architects and developers with information on local historic districts. *Working on the Past* includes information about the benefits of local historic districts, discussions of local historic preservation ordinances and design guidelines, and the role of local government and communities in the creation and care of historic districts.



ART SCENE

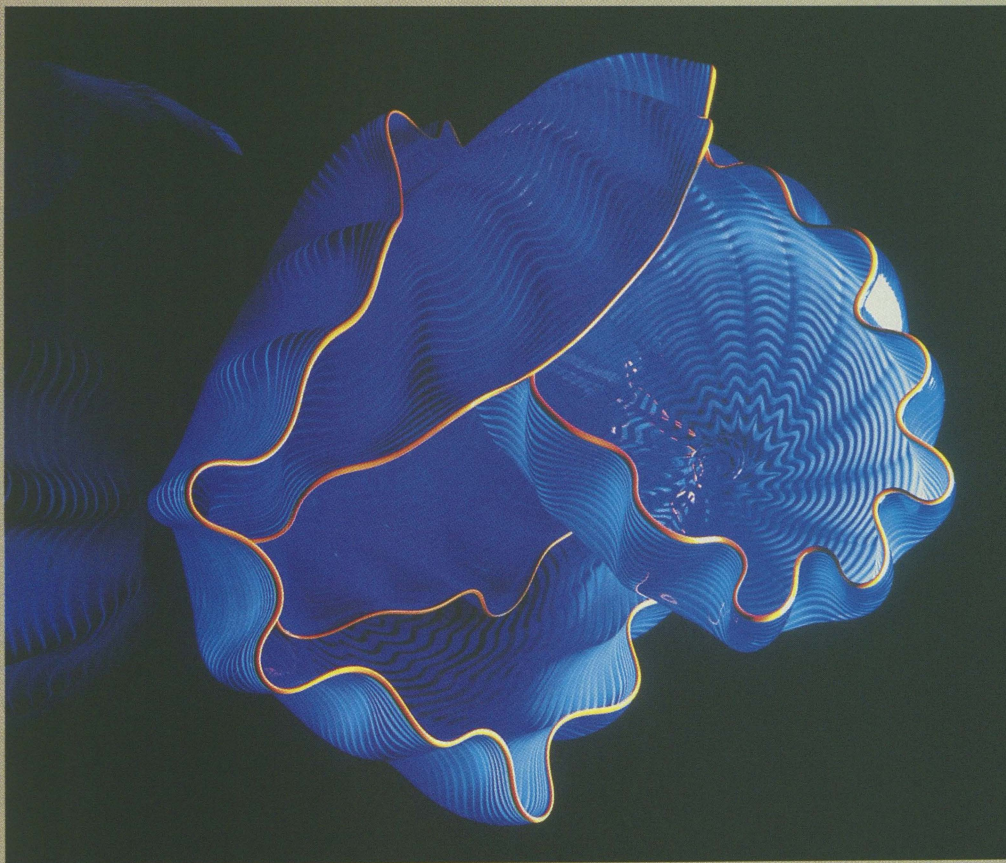
THE ART OF GLASS

Contemporary glass exhibitions on Florida's Gulf and Atlantic coasts explore how this colorful artistic medium has contributed to the world of modern art.

Seaforms, the innovative series of blown glass sculptures by Dale Chihuly, the world's pre-eminent glass artist, is on display at the Pensacola Museum of Art through February 2. Resembling nature's aquatic sea life, Chihuly's *Seaforms* are visually captivating in brilliant hues and free-flowing forms. With this series, the artist pushes the medium of glass to a new level by creating sculptures of incredibly thin walls of glass traced with radial lines, which enable them to withstand his rigorous manipulation. The end result is a delicate series of sculptures inspired by the organic shapes of shells and coral reefs. *Dale Chihuly: Seaforms* will travel to the Mary Brogan Museum of Art & Science in Tallahassee, for display February 15 through May 18.

Farther south, the Norton Museum of Art in West Palm Beach explores the role of glass as a unique form of modern art in its exhibit, *Fire and Form: The Art of Contemporary Glass*. On display January 25 to March 23, the exhibit traces the history of contemporary glass from the 1960s to the present. Featuring over 100 extraordinary works by master glass artists from America and Europe, the diverse range of objects on display represents a variety of styles from Naturalism and Realism to Abstraction. For more information, contact the Norton Museum of Art, 561.832.5196, or visit www.norton.org.

ROBERT WHITWORTH



Dale Chihuly,
*Lapis Seaform
Set with Yellow
Orange Lip
Wraps, 1994,*
16" x 32" x 17"

ART IN
UNFAMILIAR PLACES

■ A DAY AT THE BEACH ■



When artists Stephanie Jurs and Robert Stout of Italy's Twin Dolphin Mosaics were asked to create a work of art for the Children's Medical Services (CMS) facility in Jacksonville, they immediately turned to their audience for subject matter.

The artists worked directly with children from two Jacksonville elementary schools, Sabal Palm and West Jacksonville, and with children from the community who came to the CMS facility for an afternoon session of drawing. After brainstorming on the theme, *A Day at the Beach*, the children created their own drawings in colored pencil. Jurs and Stout then used a selection of the original drawings to create two distinct mosaic compositions made of porcelain tile and accented with slumped marbles, beach glass and pebbles, and sand from a Jacksonville beach.

"We both really love working with children's imagery," states Jurs. "Children's drawings are so honest, so full of spirit. And we try to honor that when we use the drawings by not changing a thing about the drawing. We take all the individual chosen images and, using our experience and adding relevant background pattern, come up with the compositions."

Each mosaic is made of four identical irregularly shaped pieces, hung together to make one flowing composition. The playfulness of the mosaics is echoed in the liveliness of the shapes. The mosaic in the children's waiting area is simple in nature and shows children playing on the beach with a Jacksonville lifeguard station in the background. In the adult waiting room, another mosaic is more sophisticated and incorporates the lines from a bathymetric map of Jacksonville Beach, depicting images drawn from different perspectives—straight on and from a bird's-eye view.



STEPHANIE JURIS AND ROBERT STOUT

Children's Medical Services is located in Jacksonville at 910 North Jefferson Street.

CALENDAR

WINTER
2003**Through January 4
West Palm Beach**

Fifth Annual National Ceramics Invitational. The Robert & Mary Montgomery Armory Art Center. (561) 832-1776

**Through January 5
Orlando**

Planetary Landscapes: Sculpting the Solar System. Orlando Science Center. (407) 514-2000

**Through January 5
West Palm Beach**

You Look Beautiful Like That: The Portrait Photographs of Seydou and Malick Sidibe. Two commercial photographers from Africa display black and white portraits. Norton Museum of Art. (561) 832-5196

**Through January 5
Winter Park**

Art Nouveau in Europe and America: From the Morse Collection. The Morse Museum of American Art. (407) 645-5311

**Through January 5
Winter Park**

CorpoRealities: Contemporary Figurative Painting. Cornell Fine Arts Museum. (407) 646-2526

**Through January 5
Gainesville**

Edward Hopper and Urban Realism. Samuel P. Harn Museum of Art. (352) 392-9826

**Through January 5
Tallahassee**

After the Dinosaurs: Pre-Historic Beasts. Mary Brogan Museum of Art and Science. (850) 513-0700

**Through January 12
Boca Raton**

A Potted History: Victorian English Stoneware by Doulton & Co., Lambeth. Boca Raton Museum of Art. (561) 392-2500

**Through January 19
Miami**

Illustrating Cuba's Flora & Fauna. Historical Museum of Southern Florida. (305) 375-1492

**Through January 19
St. Petersburg**

Dali Objects/Dali Fetishes. Salvador Dali Museum. (727) 823-3767

**Through January 26
Largo**

Celeste Roberge: The Florida Room. A reinterpretation of traditional tropical living space. Gulf Coast Museum of Art. (727) 518-6833

**Through February 3
Cocoa**

Tutankhamun: Wonderful Things from the Pharaoh's Tomb. Brevard Museum of History and Science. (321) 632-1830

**Through February 9
Orlando**

An American Anthem: 300 Years of Painting from the Butler Institute of American Art. Orlando Museum of Art. (407) 896-4231

**Through April 9
Palm Beach**

Flagler Museum Music Series. Monthly performances by internationally acclaimed musicians. Flagler Museum. (561) 655-2833

**January 4-March 3
Daytona Beach**

Africa In the European Imagination. Photo reproductions of the Congo, Angola and Matamba from 1600-1750. Museum of Arts and Sciences. (386) 255-0285



Epiphany Celebration.

Tarpon Springs**January 6
Tarpon Springs**

Epiphany Celebration. Officiating clergy from the St. Nicholas Greek Orthodox Cathedral and congregation form a procession to Spring Bayou where 50 youths dive for the traditional white cross. (727) 937-6109

**January 9-16
Key West**

Twenty-First Annual Key West Literary Seminar. (888) 293-9291

**January 9-10
Orlando**

Flesh. Artwork inspired by the human form. Orlando Museum of Art. (407) 896-4231

**January 10-February 8
West Palm Beach**

Class Action—Works by 2003 Master Artists Workshop Presenters. The Robert & Mary Montgomery Armory Art Center. (561) 832-1776

**January 11
Tampa**

Tampa Bay Area Camellia Society 15th Annual Camellia Show. Tampa Woman's Club. (863) 688-0916

**January 13
Tallahassee**

De Soto's Winter Encampment. A living history interpretation of Hernando De Soto's winter encampment in an Apalachee Native American village, the only documented site where his expedition stayed. (850) 922-6007

**January 16-April 13
Palm Beach**

Telling Tales—Classical Images from the Dahesh Museum of Art. 19th-century paintings depicting mythological events and characters. Flagler Museum. (561) 655-2833

Art Deco Weekend. Miami**Design Preservation League.****Miami Beach****January 17-19
Miami Beach**

Art Deco Weekend. Celebrates 26 years of preservation in Miami Beach's historic Art Deco district with antiques, lectures and music. Miami Design Preservation League. (305) 672-2014

**January 17-March 2
Winter Park**

Walker Evans & James Agee 'Let Us Now Praise Famous Men.' Original photographs and manuscripts. Cornell Fine Arts Museum. (407) 646-2526

**January 19-February 2
Largo**

Twenty-Eighth International Miniature Art Show. More than 900 miniature paintings and sculptures. Gulf Coast Museum of Art. (727) 518-6833

**January 21
St. Augustine**

Annual Meeting of the St. Augustine Historical Society. Author J.T. Glisson will speak about growing up in rural Florida. (904) 824-2872

**January 22-March 30
Boca Raton**

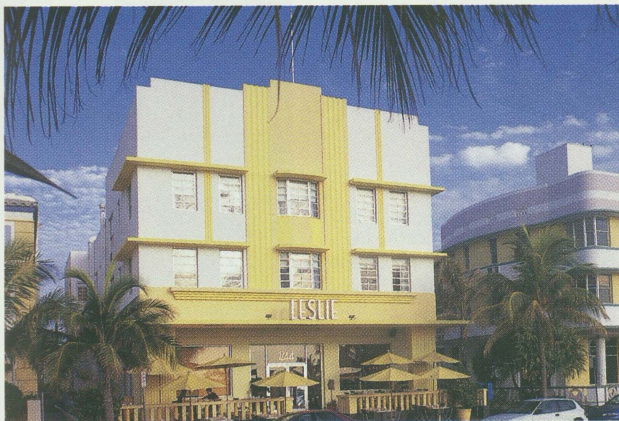
American Paintings from the Walter and Lucille Rubin Collection. Boca Raton Museum of Art. (561) 392-2500

**January 23-26
Eatonville**

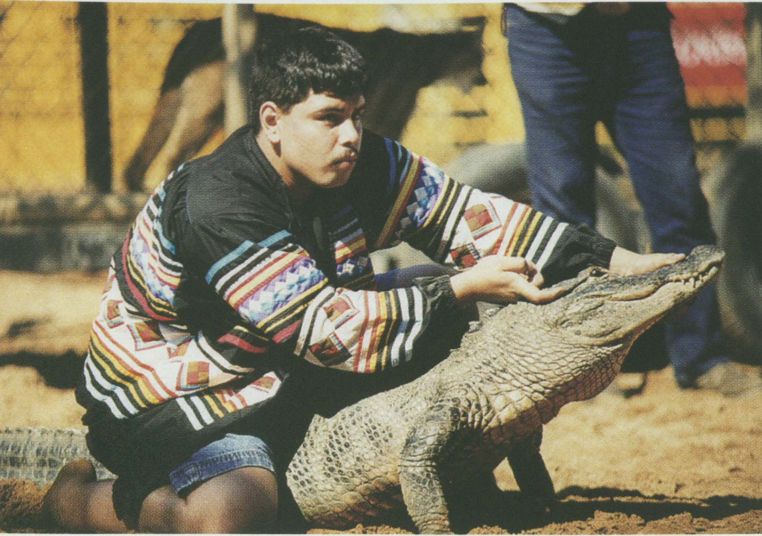
14th Annual Zora Neale Hurston Festival of the Arts and Humanities. Academic discussions, cultural arts events and a street festival showcasing music, dance, folk arts and ethnic cuisine. (407) 647-3307

**January 25
Tallahassee**

Children's Day at the Museum. Hands-on creative activities, exhibits, music and dance. Museum of Florida History. (850) 245-6400



CALENDAR


Seminole Tribal Festival.
Hollywood
January 25-February 16
Fort Myers

Edison Festival of Light. More than 40 events commemorate the life and work of Thomas Alva Edison, at his winter home in Fort Myers. (800) 237-4659

February 1-2
Miami

Miami International Map Fair. Historical Museum of Southern Florida. (305) 375-1492

February 1-April 27
Daytona Beach

African Led Slave Rebellions. Works by Tampa artist and historian Joseph Weinzettle. Museum of Arts and Sciences. (386) 255-0285

February 2-April 20
Tampa

Magna Graecia: Greek Art from South Italy and Sicily. Tampa Museum of Art. (813) 274-8701

February 2, 9, 16, 23 & March 2
Palm Beach

Whitehall Lecture Series. A series of lectures dedicated to the Gilded Age and its influence on history and culture. Flagler Museum. (561) 655-2833.

February 4-January 4, 2004
Winter Park

The Illuminated Vision: Tiffany Lamps and Lighting. The Morse Museum of American Art. (407) 645-5311

February 4-April 27
West Palm Beach

Picturing French Style: Three Hundred Years of Art and Fashion. Norton Museum of Art. (561) 832-5196

February 6-9
Hollywood

Seminole Tribal Festival. Highway 441 and Stirling Road. (954) 967-3434

February 7-9
Daytona Beach

Third Annual Daytona Winterfest

—From Boston to Bourbon Street. Featuring the Boston Pops Orchestra, the American Bandstand Dinner-Dance and the Preservation Hall Jazz Band. The Daytona Beach Symphony Society. (386) 253-2901.

February 10-14
Tallahassee

Vintage Valentines. Display and sale of unique and original work by local artists. Knott House Museum. (850) 922-2459

February 13-June 1
Tallahassee

The Age of Hatred. Graphics and imagery explore intolerance and discrimination in Florida. Museum of Florida History. (850) 245-6400

February 14-16
Olustee

Olustee Battle Festival and Re-enactment. Celebration of Florida's only major Civil War battle. (386) 752-3690

February 15-April 13
Largo

Gott, Larned, McClellan: Major Glass. Three prominent Florida glassblowers exhibit their work. Gulf Coast Museum of Art. (727) 518-6833

February 18-April 20
Gainesville

Renaissance and Baroque Siena: 16th- and 17th-Century Drawings from the Sienese Collections. Samuel P. Harn Museum of Art. (352) 392-9826

February 22-June 22
Daytona Beach

Great Asian Dinosaurs from the Paleontological Institute of the Russian Academy of Sciences. A collection of 58 rare specimens including skulls, eggs and complete skeletons. Museum of Arts and Sciences. (386) 255-0285

February 27-March 9
Plant City

Florida Strawberry Festival. Arts, crafts and everything strawberry. (813) 752-9194

March 2
Woodville

Battle of Natural Bridge reenactment. The last victory of the Confederacy in 1865 where a Union advance was routed and forced to return to its ships. (850) 922-6007

March 7-9
Lanark Village/Carrabelle

Annual Camp Gordon Johnson

Reunion. Gathering of those who served at the Lanark Village base, a principal World War II Army amphibious training center. (850) 697-8575

March 7-9
Palatka

58th Annual Florida Azalea Festival. (386) 326-4001

March 7-April 20
Winter Park

Honore Daumier! Paintings, Sculpture & Prints from the UCLA Hammer Museum. Cornell Fine Arts Museum (407) 646-2526

March 20-30
New Port Richey

81st Annual Chasco Festival. An 11-day festival honoring Native American tribes and traditions. (727) 842-7651

March 21-April 21
Manalapan

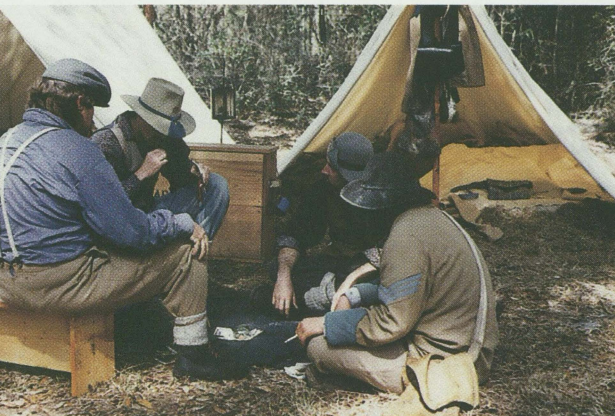
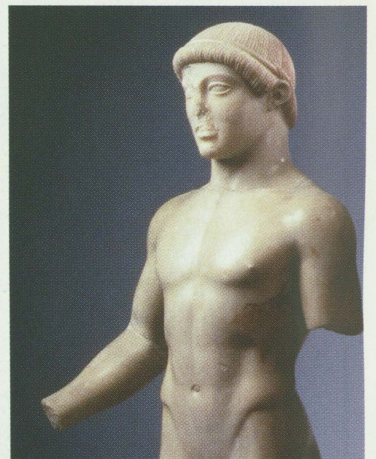
Constant Star. Playwright Tazewell Thompson examines the life of Ida B. Wells, early 20th-century journalist and civil rights activist. Florida Stage. (561) 585-3433

April 3
Orlando

Enviro-Tech. The measurable effects of interaction between man and nature. Orlando Museum of Art. (407) 896-4231

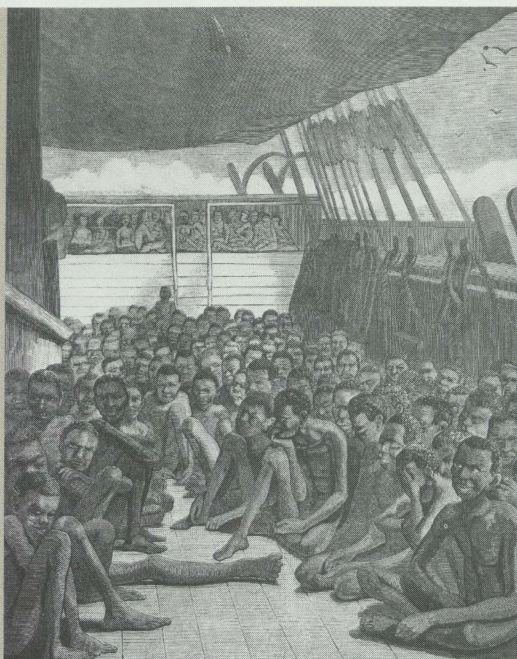
April 26-July 17
Miami Beach

Close Up in Black: African American Film Posters. An examination of African-Americans in film from the 1920s through today. The Wolfsonian. (305) 535-2622

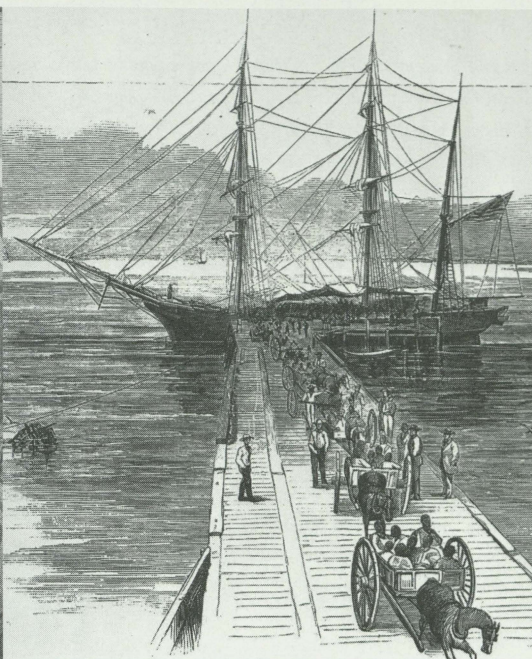
Magna Graecia: Greek Art from
South Italy and Sicily. Tampa
Museum of Art. Tampa

Battle of
Natural
Bridge
reenactment.
Woodville

ON A ROAD LESS TRAVELED

PHOTOGRAPH: COREY MALCOLM; ENGRAVINGS: FLORIDA STATE ARCHIVES



"Slave deck of the bark *Wildfire* brought into Key West on April 30, 1860.—[From a daguerreotype]"
Harper's Weekly, June 2, 1860



"Landing of a cargo of slaves captured on board the American bark *Williams* by the U.S. Steamer *Wyandotte* —Disembarkation at Key West —photographed by David Lawrence."
Frank Leslie's Illustrated Newspaper, June 23, 1860

THE AFRICAN CEMETERY HIGGS BEACH, KEY WEST

Florida Historical Marker across from the West Martello Tower in Key West reads, "Near this site lie the remains of 294 African men, women and children who died in Key West in 1860. In the summer of that year the U.S. Navy rescued 1,432 Africans from three American-owned ships engaged in the illegal slave trade. Ships bound for Cuba were intercepted by the U.S. Navy, who brought the freed Africans to Key West where they were provided with clothing, shelter and medical treatment. They had spent weeks in unsanitary and inhumane conditions aboard the slave ships."

"The U.S. steamships *Mohawk*, *Wyandott* and *Crusader* rescued these individuals from the *Wildfire*, where 507 were rescued; the *William*, where 513 were rescued; and the *Bogota*, where 417 survived. In all, 294 Africans succumbed at Key West to various diseases caused by conditions of their confinement. They were buried in unmarked graves on the present-day Higgs Beach where West Martello Tower now stands. By August, more than 1,000 survivors left for Liberia, West Africa, a country founded for former American slaves, where the U.S. government supported them for a time. Hundreds died on the ships before reaching Liberia. Thus, the survivors were returned to their native land, Africa, but not to their original homes on that continent."

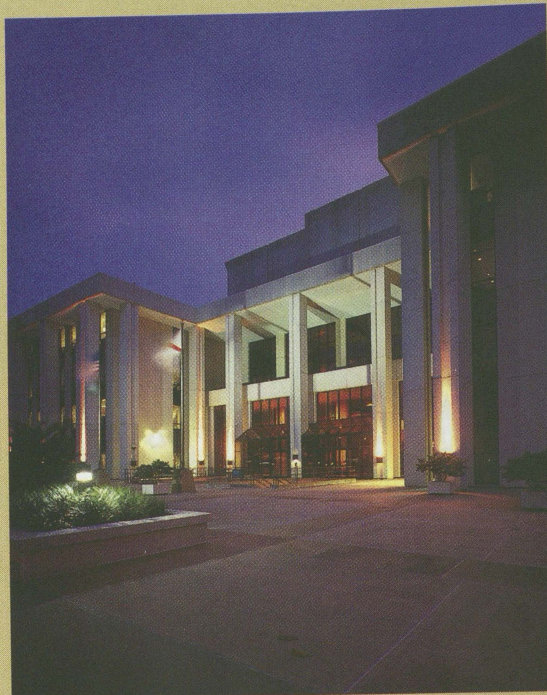
The Last Slave Ships, an exhibit at the Mel Fisher Museum in Key West, tells the story of the three slave ships brought to Key West in 1860 and the Africans liberated from them. The exhibit will be at the Mel Fisher Museum through May 15 and then travel to other Florida museums. Contact the museum at 305.294.2633, or visit www.melfisher.org for more information.



IN UPCOMING ISSUES...

■ THE MUSEUM OF FLORIDA HISTORY

In Tallahassee, the Museum of Florida History preserves, exhibits and interprets Florida history, and offers a wide range of programs and services. Learn about this state center for historical study and activity where Florida's past comes alive for the whole family in permanent and temporary exhibits, educational programs and instructional workshops.



RAY STANNARD

Museum of Florida History, R.A. Gray Building, Tallahassee

FLORIDA

History & the Arts

R.A. Gray Building • 500 South Bronough Street

Tallahassee, Florida 32399-0250

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